ASIFA EAST

ANYMATION

may 95

A NEWSLETTER OF THE ANIMATED ARTS

Celebrating Lou Bunin

BY HOWARD BECKERMAN

On Friday evening, May 19th, at 6:00P.M. at the NYU Tisch School of the Arts ASIFA-East will present a program dedicated to Lou Bunin and his puppet films. Lou, who died last year, had been a member of ASIFA-East and a good friend to many of us. He was a total artist, and brought to his work the consummate skills of a painter, sculptor (in the 1920s he went to Spain to study with a student of Rodin), puppeteer and entertainer. In his lifetime his work was seen by audiences in galleries, on the stage, theater screens and on home television sets. He worked closely with his wife Florence, who added her artistic expertise to Bunin's puppet world as costume designer. Together they created hundreds of commercials for national advertisers and developed Mr. Lookit, in the 1950s, a character that served as a spokesman for CBS. In 1951 they produced a combination live and stop-motion feature version of Alice in Wonderland. It was released within days of Walt Disney's effort, but only after winning a court case initiated by Disney who was angered by the thought of a competing animated Alice. The following is a sampling of Lou Bunin's work which will be screened at NYU :

Carol Marsh gazes at the White Rabbit in **Alice in Wonderland,** *1951*

CONTINUED ON PAGE 3

inside

Schoolhouse Rock · Membership Update · June Members Renewal
Schmoozilla · Calendar · Film Festivals · Resources
How will Digital Video affect you? · Court-Toon Martial

ASIFA-East
The International Animated Film Society (New York Chapter)

a program of the New York Foundation for the Arts

PRESIDENT
Linda Simensky
212 258 7727 (AFTER 5PM)

MEMBERSHIP/MAILING LIST
Jim Petropoulos

EDITOR
Margaret Frey

CONTRIBUTORS
John R. Dilworth, Laurie Edmonds, Brian Cirulnick, Mark Segal, David Ehrlich

NEWSLETTER DESIGN
Rabid Four Eyes

EXECUTIVE BOARD
Dick Rauh, Bill Lorenzo, Howard Beckerman, Shamus Culhane, Tissa David, Don Duga, John R. Dilworth, Mark Segal, John Gati, Kit Hawkins, Candy Kugel, Jennifer Oxley, Linda Simensky, Michael Sporn, Tom Warburton

SEND NEWSLETTER CONTRIBUTIONS TO
Margaret Frey
951 AMSTERDAM AVE, NO. 2C NYC 10025
PHONE/FAX 212 666 8926
EMAIL: DAGART@ESCAPE.COM

FOR INTERNATIONAL MEMBERS
David Ehrlich, ASIFA INTL. VP
RR1 BOX 50
RANDOLF, VERMONT 05060

LETTER TO THE EDITOR

To ASIFA-East Newsletter

"I thought that other members might find this article interesting, especially the salary statements." Asifa-East Member

Following is an excerpt from COMPUTER VIDEO Magazine article: Animation Explosion Creates Talent Vacuum by Walter Schoenhnecht

"If you've been watching the industry news lately, you may have noticed press releases from the major animation software mills announcing the licensing of an additional 50 or 100 seats of their top-of-the-line product to anyone from the most established movie studio to the freshest animation boutique. But for those who do the firing and hiring at graphics houses, the bull market for animation has heralded a disturbing trend. The industry seems to have run out of animators.

Animation houses around the country are apparently feeling the pinch, as vacancies remain unfilled and startup operations falter....Even last summer's SIGGRAPH convention showed signs of the frenzy; it was easy to imagine animators, clutching reels and resumes, taking salary bids as production companies gathered around like Wali Street traders. Observers have spotted several trends that may have accelerated the apparent animator brain drain. Alias Research marketing whiz Phil Neray notes, "There's a high demand because of the strong pull from end users....the demand for computer-generated imagery in games is insatiable, and Hollywood's use of computer imaging will continue to grow."

One thing that becomes apparent is that there is a major change in the established order of things. Animation once enjoyed an informal apprenticeship program, in which internships and "gofer" jobs taught raw recruits the virtues of patience and humility while providing them with invaluable practical experience. In today's market though, almost anyone whose patience carries them through a two-week training session can claim expert status...and command a hefty salary.

West Coast reports suggest that even starting salaries can brush the $60,000 mark, with no prior experience, thanks to extraordinary demand...And yet, in the face of astronomical salaries, managers privately admit that in terms of the animators' real value in a runaway marketplace, many may be worth more than they're getting."

(© Computer Video/Vol. 2. No. 1)

CELEBRATING LOU BUNIN CONTINUED FROM PAGE 1

Shorts
Homer Horse 1965
Sly Rabbit 1967/68
Dingo Dog and Kangaroo 1966
Courting Songs (sung by Oscar Brand, Jean Ritchie, John Nehr, Robin Roberts 1955)
Ziegfeld Follies 1946 (opening for the MGM feature. 7min)

Television Commercials :
Jackie Gleason Promo
Yellow Pages Parfait
Utica Club Duck Ride
Perry Como and Rabbit
Utica Club Rain Forest
Yellow Ping Pong
Doeskin Tissues Sam Sneeze
Brycreem Carousel
Twisrt Cream Cookies
Utica Club Hamlet
Utica Club Uncle Rudolph
Mr. Lookit
Utica Club Moonscape
Life Cereal
Blue Dot Duz

Feature Segment
Alice in Wonderland 1951 END

ASIFA-EAST MAY SCREENING

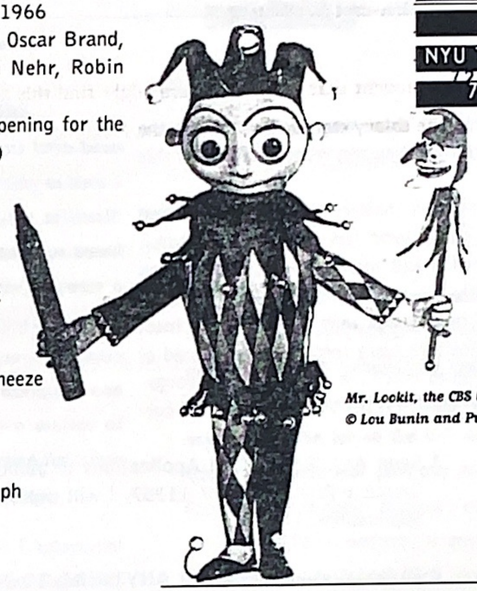
CELEBRATING LOU BUNIN

HOSTED BY HOWARD BECKERMAN

FRIDAY, MAY 19TH 6PM

NYU TISCH SCHOOL OF THE ARTS - ROOM 006

721 BROADWAY CORNER OF WAVERLY



Mr. Lookit, the CBS logo used in a series of CBS commercials.
© Lou Bunin and Punch Films, Inc.

MAY EVENT

READING, WRITING AND ROCK N' ROLL

A Look at Schoolhouse Rock

THE MUSEUM OF TELEVISION AND RADIO
25 WEST 52 STREET, NYC 212 621 6705
THURSDAY MAY 11 6-7:30PM

Combining engaging lyrics, amusing animation, and lessons in history, math, grammar, and science, Schoolhouse Rock helped to educate millions of youngsters from 1972 to 1985 on ABC. The three-minute segments were based on the concept that catchy songs like "Conjunction Junction" are effective tools for rote learning. New installments were produced last year for a new generation. The creators of Schoolhouse Rock will discuss their work and its emergence as a pop-culture emblem for twenty-somethings.

The Museum of Television and Radio will host a seminar with the creators of Schoolhouse Rock on Thursday, May 11.

Prior to the start of the seminar, memorable Schoolhouse Rock highlights will be screened including "Conjunction Junction", "Lolly, Lolly, Get Your Adverbs Here" and "I'm Just a Bill" among others.

Panelists include: Bob Dorough, Musical Director, David McCall, Creator, George Newall, Producer, Tom Yohe, Producer. Other panelists to be announced.

Tickets for the event are $10 and may be purchased in the Museum lobby or by mail. END

ASIFA-East Membership Update

BY JAMES G. PETROPOULOS

Greetings. My name is Jim Petropoulos. I am, for those who don't yet know, the ASIFA East Membership Secretary. I assumed the duties and responsibilities of this job in November of 1994.

The ASIFA East Executive board underwent a massive transition. I relieved Margaret Frey as membership secretary and Tissa David has retired as Treasurer. The resultant turnover resulted in some confusion and many delays. Some of you who signed up in December have only recently begun to receive your newsletters. Let me take time to apologize for any delays. These delays were caused for the most part by the fact that many membership applications were sent to Tissa instead of myself. It took some time for all the information to reach me. I also had to reorganize the list, as there were many changes, typographic errors, etc. which needed correction. I have since received all of Tissa David's paperwork and have updated all the mailing labels. The International list is also being compiled and should be in David Ehrlich's hands by the time you read this.

The June Membership drive will be getting underway shortly. In order to facilitate processing of the mailing list and avoid any errors made during the December/January drive, I am setting some ground rules. They are as follows:

1 Send ALL Checks and Applications to James G. Petropoulos, 10 Point Crescent Whitestone NY 11357. I will deposit the checks and process the applications.

2 PLEASE DO NOT SEND ANYTHING TO TISSA DAVID!!! If you do, THERE IS NO GUARANTEE I WILL GET IT!!!

3 I have been kind enough to publish my home phone number, and I am eager to get to know as many of you as possible. However, some individuals see fit to vent their anger or frustrations in my general direction when they call. I remind you that we the executive board are VOLUNTEERS. We are doing the best we can. If your name is misspelled or your zip code is wrong, or you are moving, let me know BY MAIL. This way, I have the proper information in writing. CALL ME ONLY IF: a) You are not receiving your newsletter; b) if you have further questions about ASIFA which are not readily available in printed form; c) You mailed something to me and no action was taken after a REASONABLE amount of time. IF YOU INTEND TO BERATE ME, DO NOT CALL! I will bend over backwards to help ANYONE in our membership, but I will NOT stroke egos or tolerate condescension! If ASIFA East has not lived up to your expectations, write a letter to our newsletter staff, or better yet volunteer for the executive board.

Meanwhile, you can always call for a friendly chat. I enjoy answering your questions and getting to know all of you. While the job of membership secretary is anything but glamorous, it is a task I volunteered for and a task which, with your help, I intend to do to the best of my abilities!

REMEMBER, ALL YE WHO ARE JUNE MEMBERS, RENEWAL TIME IS DRAWING NIGH! (Renewal forms will be in the next issue) END

ASIFA Update

BY DAVID ERLICH

Report from ASIFA International

David Ehrlich, VP ASIFA

RECENT BOARD DECISIONS

In the past, ASIFA's functions have been severely limited by the necessity to have a vote on every decision, large or small. These votes could only be taken at Board meetings that occurred once or twice a year at major animation festivals. Because every one of the present Board members has a fax, votes on most decisions can now be completed within a matter of days. Two decisions were called for a few weeks ago and the results are in:

1 The Director of the ASIFA Employment Databank in Prague, Jiri Kubicek, requested permission to accept entries from non-ASIFA members at no fees. He reasoned that the Databank would not be of real value to potential employers until there were many more prospective employees in the Bank. The Board voted to open the Bank to non-member animation professionals at no cost to them. We will begin to promote this development in future ASIFA NEWS and other publications.

2 Until now, the ASIFA fee has been tied to the French Franc (105ff for members of regional ASIFA groups and 175ff for individual members). The Board has voted to tie the fee to the U.S. dollar. Group members will now pay exactly $20 dollars to their regional group, as the ASIFA Treasury is now in Montreal, American groups sending fees to ASIFA need not add a transfer fee to this amount.

ASIFA CALENDAR

After the success of the 1995 Calendar, Michel Ocelot is again taking on most of the responsibility for the 1996 edition, which will be distributed for free to National Groups at Annecy. We noticed too late that the 1995 Calendar comprised no works by women animators, so we decided that in 1996, only women would create the graphics: Faith Hubley (US), Maria Horvath (Hungary), HuYiHong (China), Monique Renault (Holland), Joanna Quinn and Alison deVere (UK), Caroline Leaf (Canada), Nicole vonGoethem (Belgium), Francesca Yarbusova (Russia), Roze Stiebra (Latvia), Inni Karine Melbye (Norway), Nina Sabnani (India).

JOHN HALAS MEMORIAL BOOKLET

To honor the memory of John Halas, ASIFA is publishing a booklet of drawings and reminiscences of John by 50 of his colleagues around the world. I've organized the project with Pat Webb in London. Michel Ocelot will do the layouts, and the printing, funded by a grant from Mike Glad, will be done by the Vermont shop that did the 1995 Calendar. The booklets will be distributed free to all groups at Annecy along with the calendars.

INTERNATIONAL VIDEO EXCHANGE

In April, I will began to circulate VHS tapes from my collections to the US groups that have requested them. The first selection will be some of the works from the Zagreb Animation Studio. END

International

How Will Digital Video Affect YOU?

Just when you thought you were safe in the sea of buzzwords, and you haven't been run-over on the information superhighway, comes a whole new set of standards that will rock the foundations upon which we base almost all of our work.

Since the early days of television, we have rested on the NTSC standard for displaying video here in the United States. However, as we move closer and closer to the impending digital takeover of television, broadcasters have been reluctant to invest in new equipment that will only be useless in a few years. However, no single digital video standard has won the dominance struggle, and thus, no broadcaster has started to outfit their studios with new equipment.

About a year ago, USA Networks built a large facility in Jersey City, but with the goal being that it would be the last analog (i.e. tape) facility they spend money on. They were planning that their next step would be digital video. The biggest problem with the digital video malaise is that no one has decided if the standard will be a variant of HDTV video, interactive TV, or simply video servers. Here's a quick rundown on some of the various formats fighting for dominance:

NTSC MPEG1 - The standard currently in use for digital video editing equipment such as the AVID. It translates analog video into digital material on the hard-drive of the computer, allows your to manipulate it, and then outputs the video again as analog to show up on a standard video monitor.

NTSC MPEG2 - Same as above, but higher quality video output and compression. Technically better than MPEG1, but requires alot more hardware to make it work. Also, there is more than one variant of "Mpeg2" being developed, and of course, none of them are compatible with one another, and there is a mini-dominance war over just this one "standard".

HDTV - HDTV use to be the "High Definition TV" standard that was supposed to replace regular TV years ago until they discovered that the bandwidth necessary for an HDTV signal would be 5 times that of a normal TV signal, thus, we'd be limited to 3 television channels. Recently, they changed the HDTV standard to become digital so in essence, the TV you'd be watching is actually a little computer, decoding the digital broadcast signal on the fly. The problem is that we don't yet have cheap computers fast enough to do this with a full color high definition signal. Also, the idea that all of America will throw away their existing sets for this is a "maybe" - but, CD's overtook phonograph records, so who can say?

Video On Demand - This format would make use of existing computers and/or standard TV's hooked into "Set-top-boxes" (like cable boxes) that would contain the computer to decode the video and create a signal compatible with a standard NTSC screen. Then you dial into a "video server" with your telephone and pay-per-view anything you like, and it's transferred to your set much like you would download a file from an online service.

Interactive TV - Similar to "Video on Demand" in that it would utilize either an existing computer or a set-top computer, but also feature a special remote control that allows you to communicate with the set-top box and actually interact with the custom programming to do banking, shopping, etc., This would also incorporate "Video on Demand" as one of it's multiple services.

There are still other, less well known formats that really don't stand a chance. Furthermore, the FCC is biding it's time, waiting for better technology, or a shift in the economy, and wading through the politics of the situation.

Bringing this back to the animator - is how is this going to affect you and your studio? Simply put, all of these systems will require high quality content to fill the endless selection of format varieties, as each system is presented to the FCC and the American public and through trade shows and press releases. Animation is one thing that will be easier to create and shoot for the format varieties, as many of them require complex and heavy equipment, making them less than ideal for location live action shoots. All these systems are technically capable but all are unappealing without some form of entertainment to display on these systems. This is an open market, and as one system begins to dominate the next, if you keep your eyes open, you can step in to provide material for each system.

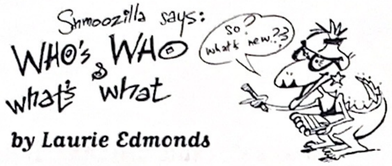
I'll try and cover each of these systems in more detail in future issues, as well as keep track of what is happening as we move toward the digital shift in video technology. END

Court-Toon Martial

Have you been to your local video rental establishment lately? Perhaps you've noticed a veritable pile (whether of gold or dung has yet to be determined) of feature-length animated videos for sale and/or rental. What is most apparent is that these videos have been made with one purpose in mind...to cash in on something, normally a Disney release. We are, after all, in the midst of an animation boom, and with Disney's films in the lead the inevitable imitations are sure to follow. For example, I have seen no less than THREE versions of "Thumbelina" (not including the Don Bluth version they intended to imitate). All are packaged in the same Disney-like manner, with colorful plastic jackets, perhaps in a deliberate attempt to fool those potential renters who may not be able to tell the difference. Out of sheer curiosity, I have purchased several of these videos and rented many others. In this column, I intend to review these videos, but not in comparison to the Disney originals; my intention is to see how they stand on their own merits. Among other things, is the animation good? Is the handling of the story material done in an interesting way? Are the characters interesting? What about Direction? Music? One other intriguing element of these videos is the fact that the voice talent is often emphasized on the cover. Are the voices chosen wisely, or are the actors involved chosen with the selling power of their names? I will attempt to answer some of these questions in my endeavor to review these efforts. Commercial or not, it is, after all, animation.

The first video to be "court-toon-martialed" (you must forgive me for the title, it just sort of came to me!) is a piece entitled "The Magic Voyage". The vocal talent includes Dom Deluise, Corey Feldman, Samantha Eggar, Dan Hagerty (Grizzly Adams, remember?), and Irene Cara. While there is no apparent Disney equivalent, you can be sure that this video was timed to coincide with the release of two live-action Columbus epics and, of course, the Quincentennial of the Columbus voyage. I must say I was pleasantly surprised. With all the revisionism and Columbus-bashing going on, I was surprised to even see it on the shelves! Dom Deluise is exquisite as Columbus, who is portrayed as a lovable simpleton. Columbus is not too bright and would have gotten nowhere had it not been for Pico the wood-worm (voiced by Corey Feldman). Pico is essentially Columbus's surrogate brain, and helps him out, first by chewing his cube-shaped globe into a sphere and then helping him gain an audience with King Ferdinand and Queen Isabella. Ferdinand is portrayed as an ill-tempered bellicose monarch, while the fat Isabella (voiced by Samantha Eggar) is charmed by and has a crush on Columbus (remember that historically, Ferdinand and Isabella were fighting Moors and persecuting Jews in 1492!). In the meantime, Pico falls for a beautiful firefly-fairy (Irene Cara), who is held captive by the swarm (as in locusts) king (Dan Haggerty). After fighting off some of the swarm king's minions and temporarily freeing the firefly princess, Pico is outnumbered and the Swarm, with the recaptured princess in tow, flies off over the ocean. Pico vows to find her again, and then realizes Columbus is about to get underway without him. While lost in the sewers of Cadiz, he runs into three hilarious rats who, in return for food once they are aboard, attempt to help Pico reach the ship. But will they reach it?

I enjoyed this one, folks! The animation was very well done; Even the songs (AAAAK!) were amusing parodies of the usual schmaltz one finds in feature animation these days! And Dom Deluise's performance is, in my opinion, well worth the price of the tape. In the end, perhaps even those skeptical of the real Columbus's motives may enjoy this video! Until next month, then, court-toon martial is adjourned! END



by Laurie Edmonds

I've been celebrating Spring by hanging around the lightbox at Magnet Pictures cleaning up Nick at Night animation. The crew has been quite a blast to be with. Hats off and then on again to Maija Wilder (coordinator) who doesn't miss a stray line.

1995 has been an extremely busy year for Magnet Pictures and their two animation designer/directors.

KIM JOHNSON has recently completed a package of 5 spots for Ogilvy & Mather/Atlanta, a combination live action, computer and cel animation project. She is now in the final production stages of a project for Nick at Night. George Engelbrecht has been busily working on commercials that combine live action with cel animated Marvel Comics characters. He has completed spots that star Spiderman and *Wolverine* for Marvel's Toy Biz subsidiary and is currently in production on an X-Men tie-in for Hardee's restaurants.

In other local news, **SAL MALLIMO** of Mimondo Productions Ltd., is producing 2 animated spots, one for a chain of supermarkets, the other is for Price Chopper upstate in Albany. The client wanted an interesting, "funky", less expensive alternative to traditional computer animation. Sal produced 2 cut-out animation spots, each taking 3 weeks from conception to finish. Because of his extensive background in film, he was able to do the complete job on his own, including art prep., track reading, shooting and editing. The ad agency for both commercials is Sillery, Mayer and Skurnik. The animation designer is Wayne Becker.

Sal also teaches several classes in stop motion at the Joe Kuberg School of Cartoon and Graphic Art in Dover, New Jersey. His student, Tony Ravo, won second prize in student films in the ASIFA-East festival for his film "Cruel Tea". The students are sought after by companies needing animation because the school is viewed as producing students who know their stuff.

BECKY WEEBLE and 181 Productions have moved to downtown Jersey City - their new address is 9-11 Coles Street, Jersey City, New Jersey 07302. Phone: 1-800-355-1817. Some of their recent projects include: 8 second stop-motion spot for Fisher Price, a clay animation on 'how things are done' for Scholastic, Inc and a children's home video series, hosted by I.Q. Parrot, on how a car is made, featuring 2 minutes of stop motion animation sprinkled throughout the half-hour segment.

The documentary film "Break the Silence - Kids Against Child Abuse", which features animation by **JOHN CANEMAKER**, has been awarded the George Foster Peabody Award. This year was the most competitive year ever for the Peabody Award - with more than 1,100 entries and only 31 winners.1 The Hollywood Reporter (3/24/95) praised John Canemaker's animation for the film as being "...beautifully touching and compassionate..."

A few lucky members of the New York animation community will be heading to France this month for the International Animated Film Festival at Annecy, from May 30th to June 9th. Those going to attend include:

LINDA SIMENSKY of Nickelodeon Animation and President of ASIFA-East.

JOHN DILWORTH has two films entered in the festival "Dirdy Birdy" and "Angry Cabaret" made for MTV. "Dirdy Birdy" is also in Sydney, Australia and Oslow, Norway - it is touring all over Germany as a theatrical short, and is currently doing very well in France. It also won first prize in animation in ASIFA San Francisco's festival.

LARRY RUPPEL, no stranger to France after spending a year animating for Disney Studios in Paris, will be showing an extensive series of commercials made in Rome for "Burghy", the Italian McDonald's.

MATT SHERIDAN will be presenting a personal film in competition "Sophie". It is his very first non-student film, Sophie is co-directed, inked and painted by Nancy Keegan and Matt animated. Sound by Billy Atwell.

It looks like Shmoozilla herself will be going to Annecy to see what she can scoop up during the festival, as well as see the animated sights and countryside. Gal pal in animation Meryl Rosner will be making the trip and I'm sure will be doing some shmoozing herself.

Calendar

May

5 Women in Animation-New York Chapter presents "Animated Women". Reception to follow. The New School, 66 West 12th Street, in the Tishman Auditorium on May 5th at 7:00 PM.

8-11 "ANIMATED WOMEN"/WLIW-TV (Channel 21). 12:30 am.

11 "A Look at Schoolhouse Rock", 6pm at The Museum of Television and Radio. For more information, call 212.621.6705

19 ASIFA East May Screening "Tribute to Lou Bunin - Master of Puppet Animation" , 6pm, NYU, Tisch School of the Arts, Rm 006 (basement). Hosted by Howard Beckerman.

19 Deadline Submissions for June ANYMATOR

Film Festivals

26TH SINKING CREEK FILM AND VIDEO FESTIVAL November 7-12, Tennessee
The oldest Southern film festival with focus on independent media. Awards from $8,000-$10,000 in prizes in all genres including animation and music videos. Formats: 35mm, 16mm, 3/4" video. Deadline: May 12. Contact: Meryl Truett, Exec. Dir., Sinking Creek Film and Video Fest, 402 Sarratt Center, Vanderbilt Univ., Nashville, TN 37240. Phone: 615-322-2471. Fax: 615-343-8081.

"KROK '95" -THIRD INTERNATIONAL ANIMATED FILM FESTIVAL The Festival, KROK-95, will take place in Ukraine and will be held from September 6-20, on a river boat which will travel from Kiev to Odessa, with screening and videohalls, bars and a sauna...The festival welcomes new animated films from all countries. For the first time this year, KROK has obtained official ASIFA patronage and cordially invites all members of ASIFA to enter their newest animated films.
Several categories include: Films up to 5 minutes, 5 to 15 minute, 15 to 30 minutes, films over 30 minutes, film for children, film-debut, computer animated film, advertising film. Deadline for entry: May 10. Contact: KROK -'95, 6, Saksagansky St., Kiev, Ukraine, 252033. Phone: (+7-044) 227-52-80. Fax: 227-31-30.

29TH ANNUAL NEW YORK EXPO - SHORT FILM AND VIDEO Call for Entries - *New York's premiere showcase for cutting-edge* and classic independent shorts seeks works under 60 minutes in length. Categories include animation and experimental. Festival in November. Entry fee: $35. Entry Deadline: July 31st. Contact: Robert Withers, Director, NY Expo os Short FIlm & Video, 532 LaGuardia Place, BOx 330, NYC 10012, Phone: 212-505-7742. email: rswbc@cunyvm.cuny.edu

BAF! - BRADFORD ANIMATION FESTIVAL June 30-July 8 Animated Shorts Competition for professionals and students. Any animated medium. This year's festival will feature an exhibition of models and puppets from Barry Purves' films "Rigoletto" and "Achilles", a tribute to John Halas, Japanese "Manga" day and children's Saturday morning cartoons. Deadline for entry: May 31. For more information: Jill Carpenter, BAFI, Room 1, The Wool Exchange, Bank Street, Bradford BDI, 1LE ENGLAND. Phone: +44 - 01274-309199.

ReResources

The American Film Institute - 10th Annual Television Writers Summer Workshop - "Writing for the Animated Children's Program" June 16 - June 30, 1995. The program is designed to create a supportive and challenging environment to encourage innovative work in writing for animated children's programs. The workshop provides advanced training for a small group of competitively selected writers. Ideal participants are new and experienced writers with no major commercial television writing credits. Writing teams are eligible. Applicants must submit an original, unproduced spec script for a current or recent animated children's program, a treatment or outline for an original concept for an animated children's series, resume, and $35.00 fee and a completed application form. For more information: TV American Film Institute, TV Writers Summer Workshop, Production Training, 2021 North Western Ave., Los Angeles, CA 90027. Deadline: April 7, 1995.

United Digital Artists A new media agency representing hundreds of artists, designers and animators engaged in the creation of interactive products, on-line services, multimedia workshops and events. Currently offering several workshops in interactive media. For a course schedule or more information on UDA, call 212-777-7200 or visit their Web Site Rendez-vous at http://www.uda.com

Licensing '95 - 15th Annual International Licensing and Merchandising Conference June 20-22, New York Hilton and Towers For information on the conference or to get an application for free admission to the exhibit halls, contact: Susan Reuter, 363 Reef Road, PO Box 915, Fairfield, CT. Phone: 203-256-4700.

Hanna-Barbera Third Annual Storyboard Contest Entries must be submitted by September 15th, 1995. For entry form and information, contact: Hanna Barbera Storyboard Contest, c/o 28024 Dorothy Drive, Agoura Hills, CA 91301. Phone: 1-800-515-TOON.

Hands-On Broadcast in NYC seeking animators. Send 1/2" reel and resume to: Hands-On Broadcast, 2440 Broadway, Box 79, NYC 10024.

Dreamworks SKG now accepting reels and submissions for animators, layout artists, storyboard, background, character animation, clean-up, effects animation and computer animation. Contact: Dreamworks, PO Box 8520, Universal City, California, 91608